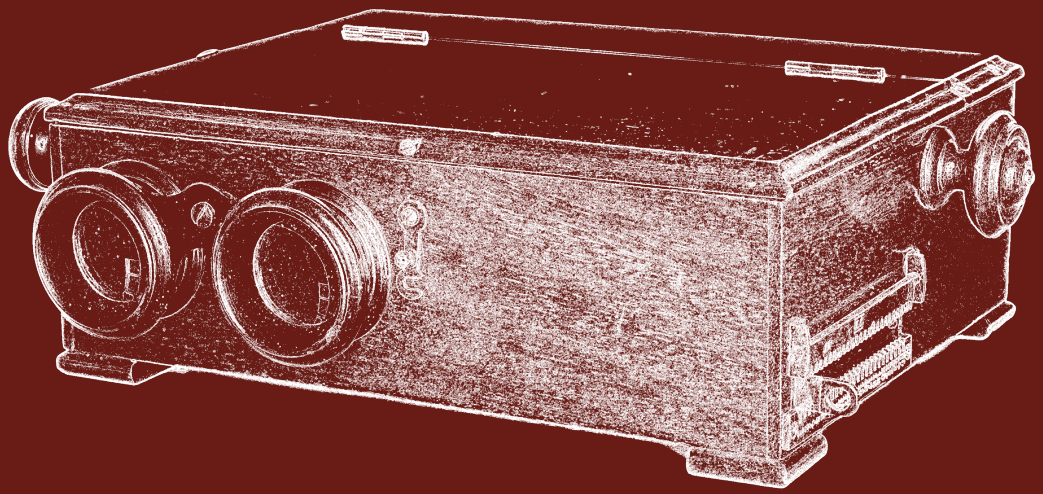
Stereoscopy History Series

Designers & Manufacturers

Mattey



ANDRÉ RUITER

Mattey

The journey of the manufacturer that became a stereoscopy key player in the early 20th century.



The *Stereoscopy History Series* explores the history of stereoscopy in Europe between 1850 and 1930, unveiling the stories of the people, companies and their remarkable instruments and images that captured the imagination of an era.

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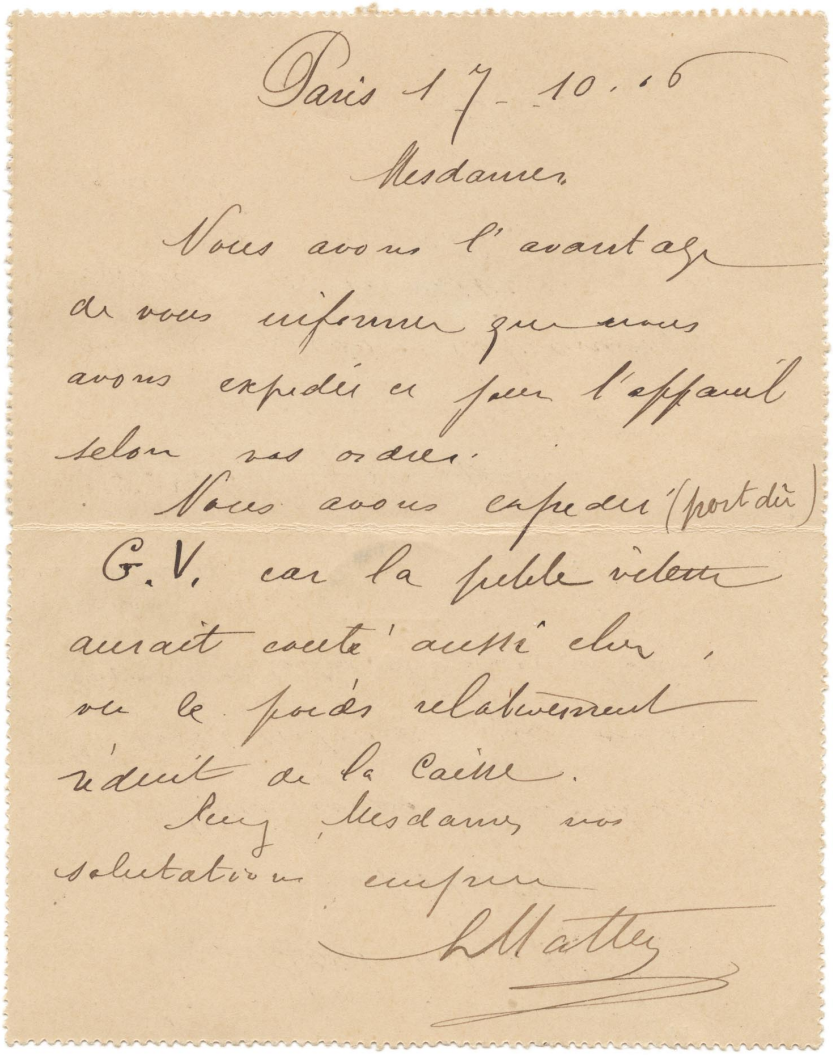
The early years (1872–1902)

André Elie Victor Mattey was born in Paris on 30 November 1844. Later references indicate that he used Victor as his given name[1]. He was the third child, and only son, of the jeweller Claude Edouard Mattey and Casimir Louise Flamand. Victor married Ernestine Martin on 21 September 1872. In the same year he established his business, and a year later the couple's only child, Albert Georges, was born.

Little is known about the early years of Victor's business. A reference from 1884 identifies him as an optician[2]. The precise nature of his optical work remains unclear, but in light of later developments he was probably engaged in the manufacture of lenses for cameras and stereoscopes.

The firm was based at 117, Rue Saint-Maur in Paris, which also served as the Mattey family residence[3]. By 1898 the address had changed to 119, Rue Saint-Maur, suggesting that the business may have expanded and required additional or larger workshop space. Victor registered his first patent relating to a stereoscope in 1899.

Albert was presumably apprenticed in his father's workshop, as his military registration of 1893 records his occupation as an optician[4].


Paris 17 - 10 - 06

Mesdames,

Nous avons l'avantage de vous informer que nous avons expédié ce jour l'appareil selon vos ordres.

Nous avons expédier (port dû) G.V. car la petite valeur aurait coûté aussi cher, vu le poids relativement réduit de la caisse.

Veuillez, Mesdames, nos salutations empressées

L. Mattey

Order confirmation, written and signed by Victor Mattey, 1906.

Wytenhove and Legendre

The origins of Mattey's stereoscope business can be traced to Auguste Wytenhove, who established in 1894 a stereoscope workshop on Rue Pastourelle in Paris[5]. His catalogue offered a wide range of stereoscopes and other viewing devices[6].

In 1897, the business was taken over by Auguste's son, Gustave. This continuation proved short-lived, however, as the company was acquired[7] in 1898 by Louis Legendre[8]. Legendre already operated his own stereoscope workshop and was Wytenhove's neighbour. After the acquisition, Legendre continued production in Paris and also maintained a workshop in the small town of Amel-sur-l'Étang, in the Meuse department of north-eastern France. It remains uncertain whether this factory formed part of the Wytenhove acquisition or was established by Legendre.

In 1899, Legendre introduced a significant innovation: a revolving stereoscope fitted with an interchangeable chain and stereoview holders[9]. This system simplified the exchange of images and allowed complete collections to be stored and viewed using different holders.







A 8.5 x 17 cm revolving stereoscope, decorated with mother of pearl motifs. The stereoscope is attributed to Wytenhove. Wytenhove's catalogue mentions that this viewer was available for 12, 25 and 50 stereoviews, and also shows the availability of a "Noir décoré" (black decorated) model.





Stéréoscope verre prismatique

A 8.5 x 17 cm hand-held stereoscope with prism lenses, attributed to Mattey or one of its predecessors.

© Collection Martiné

Mattey Père & Fils (1902–1912)

In 1902, Legendre sold his business to Mattey[10]. This acquisition coincided with the founding of Société Mattey Père & Fils[11]. The new firm of Victor and Albert Mattey combined the existing optical workshop on Rue Saint-Maur with the former Legendre workshop on Rue Pastourelle, as well as the facility at Amel-sur-l'Étang. In 1906, the Parisian workshops were consolidated and relocated to 208, Rue Saint-Maur[12]. The workshop at Amel-sur-l'Étang developed into an important supplier, employing 25 workers by 1909[13].

Mattey Père & Fils made a promising start. The firm continued the product range developed by Wytenhove and Legendre, while at the same time introducing new designs. In 1903 and 1904, several stereoscope designs were patented. These patents resulted in the introduction of new stereoscopes such as Le Stéréotélescope (1903), Le Nain (c. 1904), and the more sophisticated Le Stéréothèque (1904), which was Mattey's alternative to Jules Richard's renowned Taxiphote.







Stéréoscope Américain à chaînes interchangeable

This 7 x 15 cm revolving stereoscope was manufactured between 1902 and 1906, shortly after the acquisition of Legendre and prior to the relocation to 208, Rue Saint-Maur in 1906. The wooden housing has a 45-degree veneer finish which has been applied to various deluxe viewers of Mattey. It is a distinctive style that was applied almost exclusively by Mattey.



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Doit Monsieur A. Landry

PARIS, le 22 — 7 1906

A 739 Joubert. Paris

Nos	Quantités	Désignation des articles	Prix	Prix total
	2	Châssis transparent noirci 45x107	5	15
	1	Stéréo 46 (Arbres)		25
				40



Stéréoscope Mexicain à verres rondes

A tabletop stereoscope for paper stereoviews.

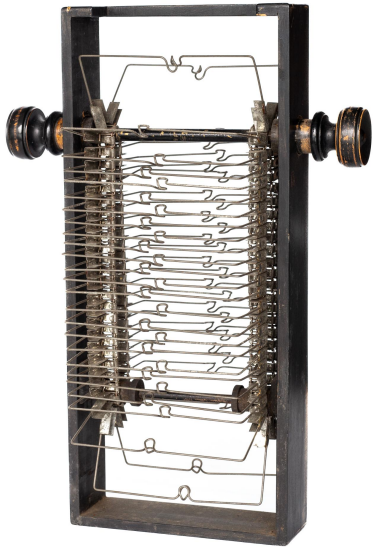
© Collection Martiné



Pantoscope à double socle

The Pantoscope is a compact variant of the English graphoscope. Pantoscopes are decorative viewers, but they were cheaply manufactured, and the viewing experience is rather disappointing. The shown viewer was likely made by Mattey or by one of its predecessors. The Pantoscope was highly popular and produced in large numbers.







Stéréoscope Américain à chaînes interchangeable

A 6 x 13 cm revolving stereoscope with an interchangeable chain unit for 50 paper or glass stereoviews. The interchangeable chain was an invention of Louis Legendre. This model was manufactured by Mattey and contains his 8&9 trademark inside.



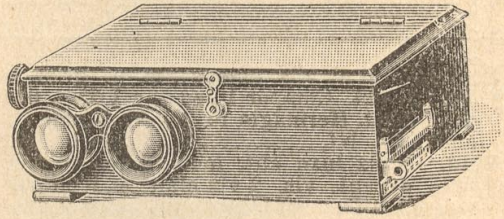
Le Nain

A curious viewer for 45 x 107 mm glass stereoviews. “Le Nain” means dwarf in French, and emphasises the compact design of the stereoscope. Le Nain is a tray-based multi-view stereoscope. A small lever on the right side of the device is placed between two metal strips with teeth. Pushing the lever up and forward moves the tray forward over a rail, and a glass slide is brought into position. The whole device must be turned counter-clockwise so that the glass slide falls out of the tray and is placed in front of the lenses. When the device is turned clockwise, the slide falls back into the tray. The next image can be selected with the lever. Le Nain was discontinued in the 1920s, but reintroduced in 1930 for 6 x 13 cm slides.



STÉRÉOSCOPES MATTEY

Le NAIN



Classeur portatif
pour format 6×13

Petit appareil rendant le service d'un classeur, mais d'un volume et d'un poids beaucoup moindres, et de ce fait facilement transportable, fonctionnant comme tous les classeurs, au moyen de blocs, contenant 25 positifs.

Le fonctionnement, très simple, est décrit sur une notice accompagnant chaque appareil.

Le Nain, en acajou poli, à jumelle à crémaillère avec un bloc-classeur de 25 rainures. **350.** »
Bloc-Classeur, 25 rainures . . . . . **14.** »

A. MATTEY, CONSTRUCTEUR BREVETÉ
208, rue Saint-Maur, PARIS-X^e^

Métro : COMBAT ou BELLEVILLE — Téléphone : NORD 36-58 — Adr. tél. : STÉRÉOSCOP-PARIS 39

Advertisement for Le Nain 6 x 13 cm

La Revue Française de Photographie, 15 June 1930.





Stéréotélescope

This viewer was designed in 1903 by Mattey in collaboration with Albert Papigny, and was intended for viewing projected stereoviews in three dimensions.

© Collection Martiné



Benescope

The design of the Benescope was patented in 1907 by Georges Balmitgere. The viewer made it possible to observe stereoviews that were not transposed.

© Collection Martiné

Stéréothèque à foyer court

Mattey's first tray-based multi-view stereoscope was introduced in 1903. It remained the company's most advanced stereoscope for more than twenty years, until it was eventually superseded by Le Métascope. The crank-driven mechanism is bi-directional. Two metal fingers, mounted on a rotating metal disc, lift the selected slide from the tray as the disc turns. The rotation of the disc converts the circular motion of the crank into an up-and-down movement of the fingers.

The model shown is a 45 × 107 mm foyer court model, equipped with a storage compartment for eight slide trays. The foyer court, or short-focus, version can be recognised by its sloping front panel. Short-focus models addressed a common limitation of tray-based stereoscopes for the 45 × 107 mm format. The minimum distance between the lenses and the loaded glass slide is determined by the length of the slide tray, approximately 10 cm. While this distance poses no issue for larger formats, images on 45 × 107 mm slides appear relatively small when viewed from this distance, leaving much of the dark interior of the viewer visible. Mattey resolved this problem by fitting short-focus lenses, which magnified the image and produced an almost full-screen viewing experience.



Acquisitions

From 1908 onwards, Mattey Père & Fils undertook three further acquisitions of Parisian firms. In June 1908, the company purchased the stereoscope manufacturer Laurent[14]. Apart from its address at 52, Rue du Faubourg du Temple, nothing is known about the company, and its acquisition by Mattey is the only documented reference. The sale was concluded with Laurent's widow. This acquisition was apparently of limited importance, as Mattey later referred to his predecessors in its catalogues, yet the acquisition of Laurent is not mentioned.

More is known about the next acquisition, made later that same year: the firm of Fouquet[15]. Founded in 1834, Fouquet had developed a long and distinguished history and had been manufacturing stereoscopes since 1873.

The third acquisition took place in 1911 with the purchase of Maison Pennard[16]. Established around 1890[17], this stereoscope manufacturer was based at 99, Rue du Faubourg du Temple.

Following the initial acquisition of Legendre in 1902, Mattey already commanded a substantial product range. The later purchases were therefore likely intended to consolidate market share, enabling Mattey Père & Fils to emerge as one of the leading stereoscope manufacturers in France.



Cover of Mattey's 1913 catalogue

Mattey company

	Victor Mattey, Optician	Mattey père et fils	Stéréoscopes A. Mattey
Duration	1872–1902	1902–1912	1912–1940
Addresses *	117, Rue Saint-Maur (1872–1898) 119, Rue Saint-Maur (1898–1902)	119, Rue Saint-Maur (1902–1906) 8, Rue Pastourelle (1902–1906) 208, Rue Saint-Maur (1906–1912) Amel-sur-l'Étang (1902–1912)	208, Rue Saint-Maur (1912-1937) 15, Rue Clavel (1937–1940) Amel-sur-l'Étang (1912–1940)
People	André Elie Victor Mattey * 30-11-1844, Paris † 11-08-1919, Paris	André Elie Victor Mattey Albert Georges Mattey * 20-12-1873, Paris † 15-07-1940, Bourges	Albert Georges Mattey

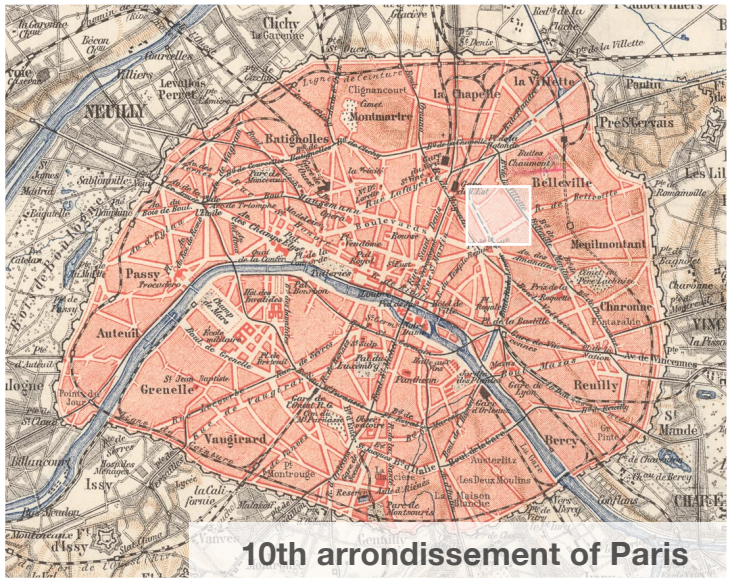
* All the addresses are in Paris, with the exception of Amel, which is located in the Meuse department.

40, Avenue Claude-Vellefaux

Fouquet (c.1905 to 1908)

208, Rue Saint-Maur

Mattey (1906 to 1937)



10th arrondissement of Paris

Mattey's predecessors

	Wytenhove	Legendre	Pennard	Laurent
Duration	1894–1898	c.1898–1902	c.1890–1911	?–1908
Addresses *	8, Rue Pastourelle	10, Rue Pastourelle (c.1898) 8, Rue Pastourelle (1898–1902) Amel-sur-l'Étang (c.1898–1902)	11, Rue de l'Orillon (c.1890–c.1901) 99, Rue du Faubourg du Temple (c. 1901–1911)	52, Rue du Faubourg du Temple
People	Auguste Wytenhove *(no birth or decease information)* Gustave Joseph Wytenhove *(no birth or decease information)*	Louis Legendre *(no birth or decease information)*	Pennard *(no further information)*	Laurent *No information about the owners. The company was sold by Vve Laurent (widow of Laurent).*

* All the addresses are in Paris, with the exception of Amel, which is located in the Meuse department.

52, Rue du Fauberg du Temple

Maison Laurent

99, Rue du Fauberg du Temple

Maison Pennard (c.1890–c.1901)

19, Pierre-Levée

Fouquet (1896 to c.1905)

11, Rue de l'Orillon

Maison Pennard (c.1901–1911)

117-119, Rue Saint-Maur

Victor Mattey's optical company until 1906.

47, Rue Oberkampf

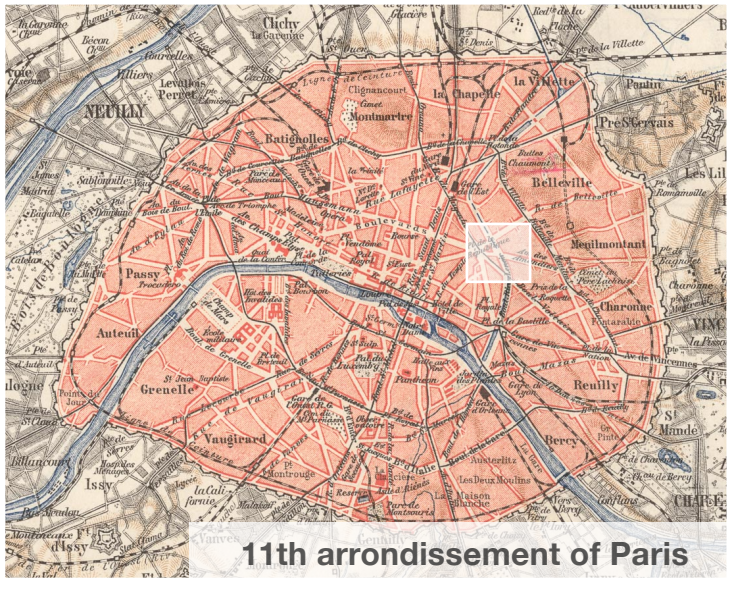
Fouquet (1891 to 1896)

99, Rue Saint-Maur

Fouquet (1885 to 1891)

119, Rue Oberkampf

Fouquet (1875 to 1885)



11th arrondissement of Paris

Fouquet

Of all the companies acquired by Mattey, Fouquet was probably the most prominent, distinguished by its long and rich history. The Fouquet company was founded in 1834[18]. It was first recorded as a manufacturer of stereoscopes in 1873[19], at which time the business was managed by Jean-Baptiste Fouquet (1849–1887). In that same year, Fouquet patented an improved version of the English-style graphoscope. This design incorporated stereo lenses within a closed housing, significantly enhancing the viewing experience of stereoviews that are viewed with a graphoscope.

In 1875, Fouquet entered into two successive collaborations. From 1876, the firm operated under the name Fouquet, Bénier et Cie[20], and between 1877 and 1879 as Fouquet et Guétant[21]. These partnerships were short-lived, after which the company continued under the name J. B. Fouquet.

Jean-Baptiste Fouquet died on 13 March 1887. His death did not mark the end of the enterprise, as the business was taken over by his widow, Eugénie Grace Hubert (1855–1906). Of English origin, she introduced a notable element of customer service, with advertisements and catalogues explicitly stating that English was spoken. In commercial registers, the company was listed with the abbreviation Vve (Veuve, widow). Eugénie Grace managed the firm together with her eldest son, Henri-Albert Fouquet (1874–1908), whose involvement in the family business exempted him from military service[22].

By the late nineteenth century, Fouquet had become one of the leading manufacturers of stereoscopes. In 1890, the company employed around 30 workers and exported its products internationally[23]. Over time, the business relocated several times in Paris.

Following the death of Eugénie Grace in 1906, the company was briefly continued by Henri-Albert Fouquet. His death two years later brought the independent history of the firm to an end, after which the business was sold to Mattey.



Fouquet’s patent

An English-style graphoscope. Behind the stereo lenses is a closed box visible, which enhanced the viewing experience of stereoviews. This feature was patented by Fouquet in 1873. It is unclear whether the example shown was manufactured by Fouquet, as there are indications that Fouquet normally fitted his stereoscopes with a label.

© Collection Martiné

Fouquet

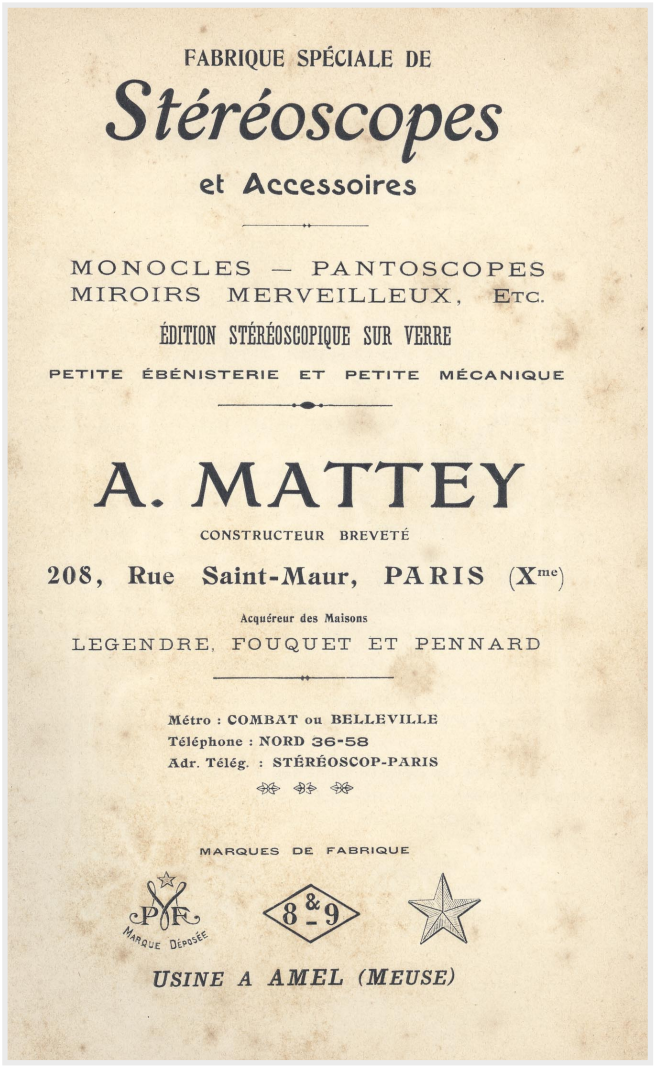
	Fouquet	**Fouquet, Bénier et Cie** **Fouquet et Guétant**	**Vve Fouquet**
Duration	1873–1876 1879-1887	1876–1877 (Fouquet Bénier et Cie) 1877–1879 (Fouquet et Guétant)	1887–1908
Addresses in Paris	246, Rue Saint-Maur (1873–1875) 119, Rue Oberkampf (1875–1885) 99, Rue Saint-Maur (1885–1887)	119, Rue Oberkampf (1876–1879)	99, Rue Saint-Maur (1887-1891) 47, Rue Oberkampf (1891–1896) 19, Pierre-Levée (1896–c.1905) 40, Avenue Claude-Vellefaux (c.1905–1908)
People	Jean Baptiste Fouquet * 22-03-1849, Septèmes-les-Vallons † 13-03-1887, Paris	Jean Baptiste Fouquet *No information about his business partners Bénier and Guétant.*	Eugénie Grace Hubert * 03-07-1855, Birkenhead (England) † 07-01-1906, Paris Henri Albert Fouquet * 22-02-1874, Paris † 05-11-1908, Septèmes-les-Vallons

Trademarks

Mattey introduced several trademarks for the sale of its products. The mark 8 & 9, enclosed within a diamond, had already been used by Wytenhove and appears on a stereoscope illustrated in Wytenhove's 1894 catalogue. The brand was evidently continued by Legendre and subsequently passed on to Mattey. The name 8 & 9 is probably a humorous reference to the name Wytenhove. In French, 8 & 9 is pronounced *huit et neuf*, which sounds close to *Wytenhove*.

The trademark M P & F is an abbreviation of Mattey Père & Fils and was registered by the company in 1903. A third mark, consisting of a star symbol, is also associated with Mattey. This mark was not registered, and its origin remains unknown.

Today, the 8 & 9 mark is most commonly found on revolving stereoscopes. The M P & F trademark appears to have been reserved primarily for the firm's more exclusive stereoscopes, while the star emblem can be observed on several Pantoscopes. A considerable number of stereoscopes manufactured by Mattey bear no trademark at all. This lack of consistent marking renders the company's branding strategy ambiguous and complicates efforts to determine precise origins. It also raises the possibility that some stereoscopes now attributed to Mattey were in fact produced and sold earlier by the firm's predecessors.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MARQUES DE FABRIQUE

P F
MARQUE DÉPOSÉE

8 & 9

USINE A AMEL (MEUSE)

The first page of the 1913 catalogue displays the three trademarks.



Stéréoscope forme droite

A hand-held stereoscope with an unusual design. In the 1922 catalogue, it was marketed by Mattey as a viewer specifically intended for autochromes.



Stéréoscope à foyer long

This viewer is fitted with long-focus lenses, lenses with a greater focal length and a narrower angle of view, causing distant objects to appear magnified. Viewers with long-focus lenses were particularly recommended for viewing autochrome stereoviews. The inherently grainy structure of autochromes tends to be accentuated when viewed with normal or short-focus lenses. By increasing the viewing distance, the individual colour grains become less conspicuous, resulting in a smoother and more pleasing image.





Stéréoscope en Ivorine

A stylishly designed hand-held stereoscope, available for the 45 × 107 mm and 6 × 13 cm formats.

© Collection Martiné

Stéréoscopes A. Mattey (1912–1940)

Mattey Père & Fils was dissolved on 1 January 1912[24], when Victor was sixty-seven years old and likely chose to retire. The business was continued by Albert under the name Stéréoscopes A. Mattey. Under Albert's management, the stereoscope enterprise reached its greatest level of success, and Mattey stereoscopes were exported internationally.

Albert married Louisa Boujat on 17 September 1898. Their first son, André Louis, was born on 8 June 1904 but died a month later. A daughter, Alice Louise, was born on 28 July 1907, followed by a son Pierre Emile on 4 November 1908.



Albert Georges Mattey
Courtesy: Jean Lanquetin



Cheque signed by Albert Mattey.





Stéréoscope pliant en cuivre nickelé





Stéréoscope Pliant

The First World War (1914–1918)

The outbreak of the First World War on 28 June 1914 had a profound impact on Albert Mattey and his business. Having served voluntarily in the French army between 1893 and 1896, Albert was considered too old for active frontline duty at the outbreak of the war. He was nevertheless called up for service in the Armée territoriale[25], a unit of the French army composed of middle-aged men assigned to support roles such as guarding and logistics.

During the war, Albert served in several different units. From 1917 onwards, he even volunteered for service in an active military unit, an action that reflects a strong sense of patriotism. His prolonged military service inevitably restricted his capacity to manage his stereoscope business effectively.

The occupation of Amel-sur-l'Étang had equally severe consequences. In August 1914, the village was occupied by German forces and suffered extensive destruction during the conflict, rendering Mattey's workshop inoperative. Amel was not liberated until 1918.

Despite these challenges, Stéréoscopes A. Mattey remained in operation throughout the war. In 1915, the company issued a new catalogue and, like many contemporary manufacturers, produced equipment for the army. The First World War was the first conflict in which aerial photography played a major role, and stereoscopic images proved particularly valuable for identifying structures and features in the landscape.

In 1920, the British War Office requested an exchange of equipment used by the British army for French objects, with the aim of establishing a historical collection[26]. Among the British items listed was a "Stéréoscope Mattey", demonstrating both the practical utility and the international recognition of Mattey's products during the war.



German postcard of the destroyed village of Amel-sur-l'Étang.

Unis France

The Unis France trademark was issued by the Union Nationale Inter-Syndicale des Marques Collectives, an organisation founded during the First World War on 9 December 1915[27]. The trademark was established to identify quality products of French origin at a time when exports and national industry needed clear recognition abroad. The trademark functioned as a collective label, meaning it could be used by multiple French producers who met defined conditions, rather than belonging to one company. By 1934, more than 3,000 French industrialists had been authorised to use the label[28].

A numbering system was introduced to identify individual members. Two numbers were assigned and displayed on the left and right sides of the label. In the case of Mattey, these were 76, indicating the product category, and 3, the individual user number.

It remains unclear how long the organisation behind Unis France existed. It is likely that the Second World War marked its end. However, Mattey continued to use the Unis France trademark after the war to sell its products[29].





A Unis France branded 45 x 107 mm hand-held stereoscope.



1920s

After the war, as normal life gradually resumed, it was paradoxically the conflict itself that had given a fresh impuls to stereoscopy during the 1920s. The widespread use of stereoscopic photography meant that many soldiers had taken stereo cameras with them to the front. In the post-war years, numerous publishers issued these photographs as glass and paper stereoviews. Mattey successfully capitalised on the popularity of such war imagery. The company produced wooden cases for glass stereoviews, each supplied with a simple stereoscope bearing the Unis France label.

The factory at Amel-sur-l'Étang was rebuilt, and in 1922 the first post-war catalogue was issued. Several new stereoscopes were introduced during this period, including Le Stéréoscope Monetaire (1922), Le Métascope (1926), L'Educa (1926), Le Stéréoscope Standard (1927) and Polnor (1929). The 1920s represented the heyday of Mattey's stereoscope business.



Le Stéréoscope monétaire

A revolving stereoscope operated by the insertion of a coin. By default, the mechanism is locked and is released when a coin is inserted through the opening at the top. The stereoviews can then be examined one by one by turning the knob on the right-hand side. One of the slide holders is fitted with an extension. After the full sequence of slides has been viewed, this extension releases the coin, which drops to the bottom of the device and causes the mechanism to lock again.

Le Stéréoscope monétaire was designed for use in public places. Both the mechanism and the slide holders are notably robust, indicating that the device was intended for intensive, heavy-duty operation. The wooden housing is made of oak rather than the more refined and commonly used mahogany and the viewer lacks any veneer or decoration.





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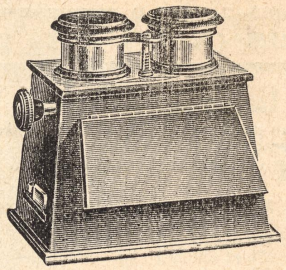

Tout ce qui concerne l'examen
et le classement
des épreuves stéréoscopiques

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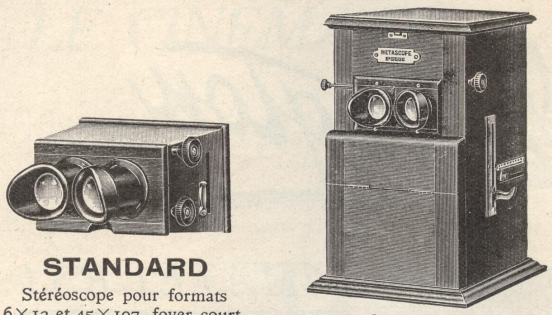
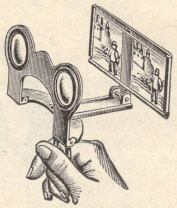


STANDARD

Stéréoscope pour formats 6×13 et 45×107, foyer court, foyer moyen et foyer long successivements avec le même appareil.

MÉTASCOPE

Stéroscope classeur tous formats



Stéréoscope Pliant

Formats 6×13 et 45×107
Article réduit recommandé pour voyages, villes d'eaux.

Stéréoscopes en tous genres

Catalogue complet contre 3 francs remboursables à la première commande.

A. MATTEY, Constructeur breveté

208, rue Saint-Maur, PARIS - X^e

Métro : Combat ou Belleville — *Téléphone :* Nord 36-58 — *Adr. Tél. :* Stéréoscop-Paris-39



Le Métascope Spéciale

Le Métascope was introduced in 1926 and replaced Le Stéréothèque as Mattey's flagship tray-based multi-view stereoscope. The model for 45 x 107 mm glass stereoviews was named Le Métascope Spéciale. Le Métascope Universel supported interchangeable trays for 45 x 107 mm and 6 x 13 cm / 7 x 13 cm slides, so multiple stereoview formats could be viewed with a single device. Le Métamagasin included a storage compartment for storing slide trays.



© Collection Martiné





Stéréoscope Standard

A feature-rich hand-held viewer. The eyepieces are mounted using a bayonet fitting and can be easily replaced. The stereoscope could be equipped with standard or achromatic lenses, available with short-, medium-, or long-focus characteristics. The rear of the viewer, which holds the ground glass, can be opened and provides space for coloured filters, allowing the stereoviews to be tinted during viewing.

Le Stéréoscope "STANDARD" se fait :

en acajou naturel verni ou en vieil acajou verni,
avec bonnettes rondes ou à œillères,
avec verres simples ou achromatiques,
pour examen de positifs ou de vues sur papier,
pour les trois formats 4,5×10,7, 6 13 et 7 13.

Le Stéréoscope "Standard" peut ainsi prendre 96 aspects différents dans chacun des formats 6×13 et 4,5×10,7.— Il convient pratiquement pour tous les cas et à tout le monde. C'est l'appareil le plus commode, celui qui vous rendra le plus de services. Un dispositif très simple permet l'examen de positifs 4,5×10,7 avec un Stéréoscope "Standard" 6×13.

Démandez le catalogue spécial où vous verrez la description complète du Stéréoscope "Standard".

A. MATTEY

Constructeur Breveté :-: Maison Fondée en 1872

208, Rue Saint-Maur, PARIS (10e)

Tél.: NORD 36-58 :-: Télégr.: STÉRÉOSCOP-PARIS

R. C. Seine A. 63.931

UNIS-FRANCE
STÉRÉOSCOPES - PARIS

Ets. de L. Damour Chefs de Publicité

dernière nouveauté

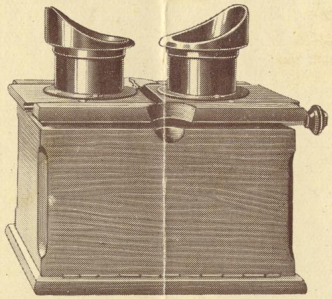


Le Stéréoscope "STANDARD"

Breveté S. G. D. G.

à oculaires interchangeables

Foyer court, moyen et long dans un même Stéréoscope !



Le nouveau stéréoscope "Standard" que nous présentons ici, possède la particularité extrêmement intéressante de pouvoir être transformé instantanément en foyer court, moyen ou long, cela par le simple changement des oculaires. Avec ce stéréoscope, si l'amateur vient à changer d'appareil photographique ou si pour une raison quelconque il désire moins de grossissement, comme c'est le cas par exemple pour les vues autochromes, il lui suffit de se procurer un nouveau jeu d'oculaires et son stéréoscope est ainsi immédiatement transformé.

En plus de cet avantage énorme le stéréoscope "Standard" est doté de tous les perfectionnements découverts à ce jour. 1° Il possède une mise au point par bouton automatique; cette mise au point est instantanée, grâce à la réglette placée sur le côté droit du tiroir. - 2° L'écartement des oculaires est variable à volonté : une flèche indique sur le cadran, également gradué, l'écartement auquel la personne qui regarde est habituée à voir nettement. - 3° Un dispositif permet de placer à l'intérieur du châssis devant le verre dépoli un verre coloré produisant des effets de jour et des colorations différentes. 4° Le cache intérieur qui reçoit les plaques est en métal et non en bois. On a remarqué en effet que le bois s'éraillait facilement sur les bords de la glissière et ces petites éraflures venaient gêner la vision. - 5° Les oculaires sont à baïonnette et non à vis : ils se montent sur l'appareil aussi facilement qu'une lampe électrique dans sa douille.





Polnor

This stereoscope retrieves the stereoviews from the tray by means of a magnetic pick-up mechanism. Each stereoview therefore had to be fitted with a small metal strip at the top. The design is based on the same principle as the better-known Planox stereoscope, manufactured by Plocq.



Mattey's market

A study of Mattey's catalogues reveals that the company offered an exceptionally wide range of stereoscopes. The many different types often differed only marginally in details or external appearance. This unusually broad assortment can partly be explained by the various acquisitions made by Mattey. In most manufacturing businesses, such acquisitions are typically followed by a rationalisation of the product range in order to simplify production processes and reduce costs. At Mattey, however, this appears not to have occurred, or only to a limited extent.

The most plausible explanation is that Mattey did not primarily target individual consumers, but rather operated within a business-to-business market. Mattey manufactured stereoscopes for other manufacturers and retailers, who then sold the devices, sometimes under their own names. It is known that the camera manufacturer Mackenstein marketed Mattey stereoscopes under his own brand. The Stéréoscope Monocle, designed for viewing both stereoscopic images and panoramic photographs, was probably produced by Mattey exclusively for Lucien Leroy to complement his Stéréo-Panoramique camera.

Mattey was also one of the few manufacturers willing to produce stereoscopes on request for a wide variety of stereo formats. This is consistent with a company supplying other businesses rather than selling directly to end users. The following is a quote from Mattey's 1922 catalogue:

> Hand-held stereoscopes are manufactured for different formats, from 45 x 107 to 13 x 18. The most used formats, 45 x 107, 6 x 13 and 8.5 x 17, are, barring rare exceptions, always in stock; the other formats 7 x 13, 7 x 15, 9 x 14, 8 x 16, 11 x 15, 12 x 16.5, 13 x 18, although in the catalogue, are not always in stock and are only manufactured on demand.

Mattey's focus on the business market also helps to explain why Mattey's catalogues are comparatively rare today when compared with those of firms such as Jules Richard or Gaumont. Mattey's catalogues were likely printed in much smaller numbers and distributed exclusively to commercial clients. They were not updated annually, but typically remained valid for around four years, with only a new price list added each year.

Le Stéréoscope à doucine

This stereoscope has the nameplate of the renowned camera manufacturer Mackenstein from Paris. Although Mackenstein designed and manufactured its own stereoscopes, the company also sold Mackenstein-branded stereoscopes that were manufactured by Mattey. It is a good example of Mattey as a supplier to other manufacturers and sellers.



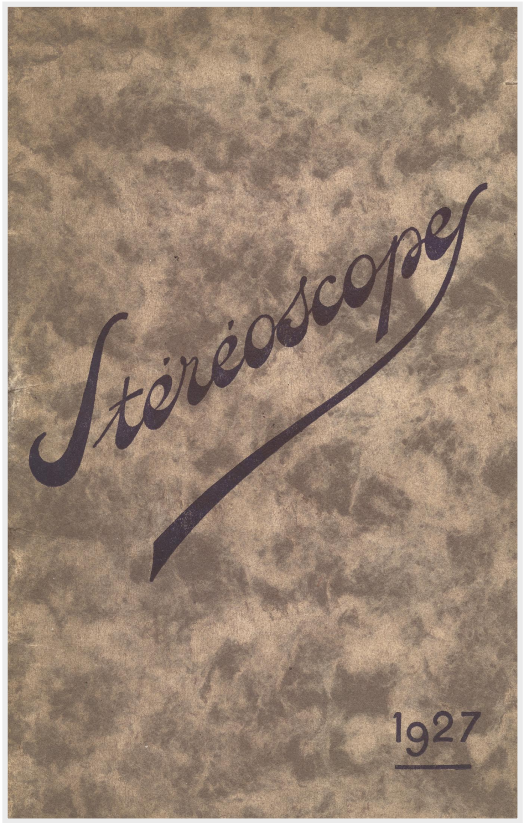
Mattey's catalogues

Mattey's catalogues provide an important insight into the origins and development of the company's product range. Catalogues have been identified from the years 1913, 1915, 1922, 1927, 1932, 1936 and a post war edition from c. 1948.

Notably, a large number of stereoscopes illustrated in Mattey's catalogues already appeared in the 1894 catalogue of its predecessor Wytenhove. Mattey's products even retained the same catalogue numbers as used by Wytenhove. This clearly demonstrates that the foundations of Mattey's product range lay in the assortments developed by Wytenhove and subsequently by his successor, Legendre.

In 1913, Mattey introduced a new numbering system. Whereas Wytenhove had distinguished variants of a model by adding a letter after the number, Mattey's new series relied exclusively on numbers. The catalogues of 1913 and 1915 show both the old and the newly introduced numbers side by side. The presentation of old and new catalogue numbers also points to Mattey's business-to-business orientation, as such numbering held little practical value for consumer purchases.

The 1913 and 1915 catalogues also present a substantial range of stereoviews covering a wide variety of subjects. Such image collections no longer appear in catalogues issued from 1922 onwards. It remains unclear whether Mattey ceased the distribution of stereoviews altogether, or whether these were thereafter offered through separate, dedicated catalogues.



1922

STÉRÉOSCOPES

Ce Catalogue annule tous les précédents

STÉRÉOSCOPES POUR FORMAT 45×107

STÉRÉOSCOPES PLIANTS



Fig. 63.

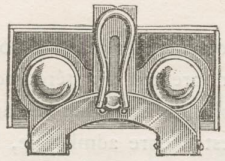


Fig. 64.

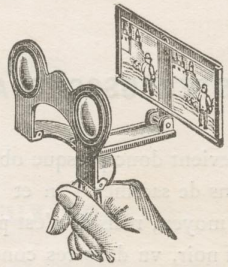


Fig. 65.

600. — **Stéréoscope** de poche, article soigné en cuivre nickelé, avec poignée et mise au point à crémaillère pour vues sur papier seulement.....

601. — *Le même*, avec cadre et verre dépoli pour l'examen des papiers et des positifs sur verre (*Fig.* 65).....

Supplément pour verres achromatiques.....

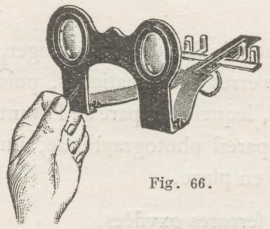


Fig. 66.

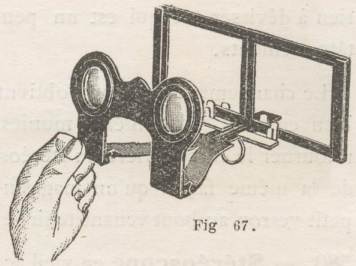


Fig 67.

605. — **Stéréoscope** en tôle nickelée, pour vues sur papier seulement, avec porte-épreuve à coulisse pour la mise au point muni de deux griffes, l'une pour les photographies sur cartoline, et l'autre, plus épaisse, pour les cartons (*Fig.* 66).....

607. — *Le même*, avec cadre s'adaptant sur le porte-épreuve pour maintenir bien parallèles aux oculaires les cartolines qui n'auraient pas suffisamment de rigidité (*Fig.* 67).....



A wooden case with 200 glass stereoviews in the 45 x 107 mm format and a Unis France hand-held stereoscope. These wooden cases were sold by Mattey to resellers for the distribution of complete stereoview collections.





Educa

The stereoscope and its underlying concept are unique. The stereoviews are printed on a single glass plate measuring 13 × 18 cm. Each plate contains twenty-four images, arranged as twelve stereo pairs grouped into six horizontal rows. A sliding lid at the top of the viewer allows access for loading the plate. Using a lever on the right-hand side, the wooden holder is raised, enabling the glass plate to be inserted from above. Once in place, the stereoviews in the lowest row are visible. The lens panel can be moved laterally to the left and right in order to view both images of a stereo pair. By lowering the lever, the glass plate descends incrementally, bringing the next row of stereoviews into position for viewing.

Educa

Établissements Educa operated as a subsidiary of the company Fontaine et Cie. Founded in 1926, the firm was based at 70, Rue de l'Aqueduc in Paris and specialised in stereoscopes and scientific instruments[30].

Under the brand name Educa, the company marketed stereoscopes and curated collections of glass stereoviews intended for educational use. An advertisement from 1929 claimed that Educa viewers were already in use in 9,000 French classrooms[31]. The viewers were promoted as a valuable supplement to the teacher's instructional materials. The stereoview collections covered a broad range of subjects, including French cities and regions, French colonies, animals as well as documentary images from the First World War. Educa was discontinued in 1933[32].

In addition to the standard Educa stereoscope, a simplified model was sold under the name Alternascope. All Educa and Alternascope viewers were manufactured exclusively by Mattey on behalf of Établissements Educa. Notably, these instruments did not appear in Mattey's own catalogues, indicating that they were produced solely for Educa's educational market.





Série 238

Le Midi Méditerranéen – Géographie illustrée de la France

Educa 13 x 18 cm glass slide with 12 stereoviews







Alternascope with its original case and slides.

© Collection Martiné

1930s

The 1930s were marked by a decline in the popularity of stereoscopy. The stock market crash of 1929 in New York and the ensuing economic crisis also affected Europe and likely contributed to the waning interest in stereoscopic photography.

At the beginning of the 1930s, Mattey introduced Le Simplex. This was probably the very last multi-view stereoscope to be introduced, and marked the end of the French tray-based stereoscope era. A 6 × 13 cm version of Le Nain was also introduced, but no further designs followed during that decade. In June 1937, the company relocated to 15, Rue Clavel in Paris[33]. In October 1937, Mattey made another acquisition. It took over the firm of Jean Baptiste Couvreur, which specialised in carpentry and cabinet making[34]. This acquisition signalled a gradual shift in the company's focus away from the manufacture of stereoscopes towards the production of woodwork.



Advertisement from 1938



FABRIQUE SPÉCIALE DE STÉRÉOSCOPES

ET ACCESSOIRES

PETITE ÉBÉNISTERIE

PROCHAINEMENT
LA MAISON SERA TRANSFÉRÉE
15, Rue Clavel. PARIS-XIXe

A. MATTEY

CONSTRUCTEUR BREVETÉ

Acquéreur des Maisons Legendre, Fouquet, Pennard

Maison Fondée en 1872

208, Rue Saint-Maur - PARIS (X•)

Adresse Télégraphique :
STÉRÉOSCOP-PARIS-39

Téléphone : NORD 36-58
Métro : GONCOURT (ligne N° 11

R. C. Seine A. 63.931

8 & 9

● MARQUES DE FABRIQUE ●

UNIS-FRANCE
76
STÉRÉOSCOPES - PARIS
3

PSF
MARQUE DÉPOSÉE

The Second World War (1939–1945)

The outbreak of the Second World War on 1 September 1939, followed by the rapid advance of German forces into France in May 1940, caused a mass displacement of civilians in northern France. This movement, later known as L'Exodus, saw countless refugees fleeing southwards in an attempt to escape the advancing army. Albert Mattey and his family were among those who left Paris.

During the flight, Albert was severely injured. He died shortly afterwards, on 15 June 1940, in a hospital in Bourges[35]. A necrology published in *Le Photographe* on 5 October 1940 reads:

> We are saddened to announce the passing of Mr. Mattey, who was renowned for his work in the production of stereoscopes—an industry that held significant importance a few years ago due to the widespread enthusiasm for stereoscopy. Mr. Mattey suffered severe injuries during the exodus and later passed away at the Bourges hospital. A hard worker, a loyal man, a clever trader, Mr. Mattey had become a prominent figure in the field of stereoscopic viewing devices, a market that was once of great importance. In addition to his primary manufacturing activities, he expanded his business to include the production of specialised cabinetry for high-quality work at his modern factory on rue Clavel.
>
> Mr. Mattey had been president of La Chambre syndicale des Industries et du Commerce photographiques, a position he only held for a short time, having resigned for personal reasons, but he was the technical advisor always listened to by his colleagues who all were friends to him. His death will cause deep regret. He is yet another senior figure in photography who disappears in tragic circumstances, which makes his disappearance even more distressing. We extend our deepest condolences to Mrs. Mattey and the children during this difficult time of mourning.

Revival (1947–1956)

After the war, the Mattey business resumed operations in 1947 under the name Société des Anciens Établissements A. Mattey[36]. The company was re-established by Albert's children, Pierre and Alice, together with René André Sanner. Pierre and Alice had likely grown up within the business and acquired the skills necessary to ensure its continuation following their father's death. On 18 April 1932, Pierre and Alice both married on the same day[37]:

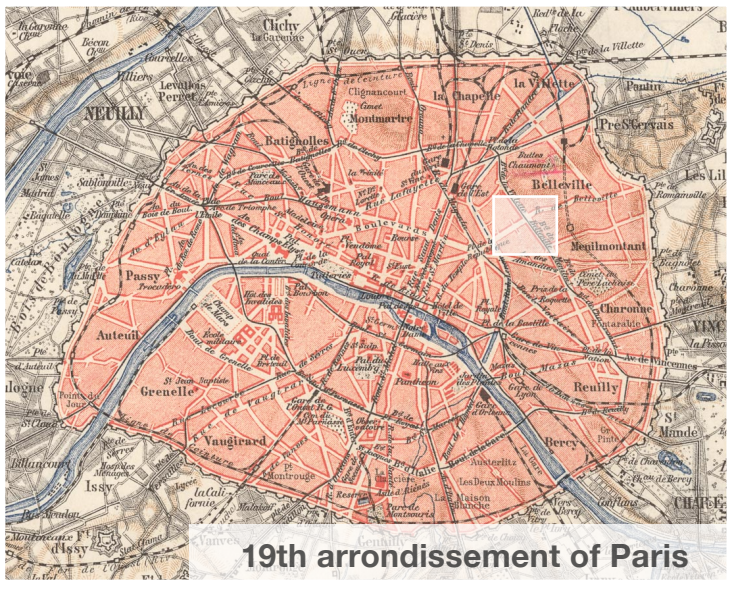
> Mr. Mattey, vice-president of the Chambre Syndicale des Industries et du Commerce Photographiques, one of our most active and sympathetic industrialists, specializing in the manufacture of stereoscopes, invited us to attend the weddings of his daughter Alice Mattey with Mr. Pierre Vanet and of his son Pierre Mattey with Mrs. Augustine Baudy. Unusually, the nuptial blessing was given on the same day, April 18, to the two charming couples, in the church of Saint-Jean-Baptiste in Belleville, in the midst of a large crowd that gathered in the evening at the magnificent reception given by the families to their many friends where Mr. and Mrs. Mattey, very happy with the happiness of their children, were warmly congratulated by all their friends in photography who had eagerly seized this opportunity to express to one of the oldest, although still young, industrialists in the corporation their feelings of sympathy and friendship, in which we join with the greatest pleasure. We extend to the young couple our best wishes for happiness

Société des Anciens Établissements A. Mattey was managed by Pierre Mattey and Pierre Vanet, the husband of Alice. In 1948, the company still presented a remarkably extensive range of stereoscopes, and even introduced new metal viewers for aerial stereoviews. Mattey also introduced the Cyclostéréoscope, an auto-stereoscopic 3D display system designed by François Savoye. It was intended to let audiences perceive three-dimensional motion pictures without wearing 3D glasses.

On 1 January 1956, the company was transformed into a public limited company under the name A. Mattey S.A[38]. This transition marked a new phase in the firm's history, reflecting an effort to strengthen its corporate structure and to adapt to the demands and challenges of the post-war period.

Mattey company

	Société des Anciens Établissements A. Mattey	Mattey Société Anonyme
Duration	1947–1956	1956–1993
Addresses	15, Rue Clavel, Paris (1947–1956) Amel-sur-l'Étang (1947–1956)	15, Rue Clavel, Paris (1956–1993) Amel-sur-l'Étang (1956–1993) Gasny (?–1993)
People	Alice Louise Mattey * 28-07-1907, Paris † 20-02-2006, Amiens Pierre Émile Mattey * 04-11-1908, Paris † 26-12-1963, Paris René André Sanner * 13-07-1910, Saint-Léonard † 30-04-1995, Nancy	*Mattey SA was a public company. The last director was Henri André Joseph Lanquetin.*



15, Rue Clavel

Location of Mattey from 1937 to 1993





Plaquette Stéréoscopique

A stereoscope for analysing aerial stereoviews. The stereoscope was introduced after the Second World War and first appeared in the 1948 catalogue. The viewer was primarily intended for industrial and scientific use

LES PROJECTIONS EN RELIEF

EN NOIR ET EN COULEURS





Vision collective directe !!

ÉCRANS

CYCLOSTÉRÉOSCOPES

PROCÉDÉ F. SAVOYE — BREVETÉ FRANCE & ÉTRANGER

LA Stéréoscopie a été souvent considérée comme un art égoïste, parce que les moyens d'observation mis à la disposition des amateurs ont été des appareils individuels (stéréoscopes à main, stéréoclasseurs, jumelles, etc...).

Depuis longtemps, les projections en relief ont fait l'objet de recherches, et ce problème avait reçu des solutions partielles par l'emploi des anaglyphes ou par des écrans polarisés. Ces systèmes, bien que donnant des résultats satisfaisants, ne permettaient pas la projection en couleurs ou absorbaient beaucoup de lumière et nécessitaient l'emploi de binocles sélecteurs pour chaque spectateur.

Par nos nouveaux écrans "CYCLOSTÉRÉOSCOPES" les projections stéréoscopiques à vision collective directe, en noir ou en couleurs, sont réalisées sans fatigue pour les spectateurs qui n'ont plus à utiliser de lunettes ni aucun dispositif individuel.

Principe :

Les " Écrans CYCLOSTÉRÉOSCOPES " sont basés sur les propriétés de sélection stéréoscopique qu'offre une grille rotative de forme tronconique tournant autour de l'écran de projection. Ce procédé permet la **vision collective directe** des couples de vues stéréoscopiques, quelle que soit la distance où se trouvent les observateurs devant l'écran et dans un angle de 40° environ.

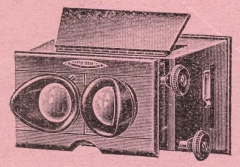
L'impression de relief est obtenue comme dans la vision naturelle parce que chacun des yeux des spectateurs ne voient que l'image qui lui est destinée : image droite pour l'œil droit, image gauche pour l'œil gauche. La rotation de la grille assure, d'une part, son effacement total (par la persistance des impressions rétiniennes), et d'autre part, un balayage complet de l'écran reconstituant ainsi l'image entière avec tous ses détails, en noir ou en couleurs.

Sur le schéma ci-contre, E, désigne l'écran de projection intérieur, G, la grille de sélection rotative. Les yeux, OG (gauche) et OD (droit) ne voient à travers les fentes de la grille G, que les éléments d'image projetés, par les objectifs de projection P et P'

SOCIÉTÉ DES ANCIENS ÉTABLISSEMENTS

A. MATTEY

15, RUE CLAVEL - PARIS 19e — TÉLÉPH. NORD 36-58



Société des Anciens Établissements

A. MATTEY

15, RUE CLAVEL - PARIS (19e)

Téléphone : NORD 36-58

LISTE DE PRIX

NOTA — Ce tarif annule et remplace les précédents.
Pour les prix non indiqués nous consulter, ces articles n'étant pas immédiatement disponibles.

Décembre 1948

MONOCLES

N° 1	600. »
N° 3	600. »
N° 5	252. »
N° 6	376. »
N° 7	432. »
N° 10	804. »
N° 20	1.002. »
N° 21	1.197. »
N° 24	1.068. »
N° 25	1.356. »
N° 27	1.200. »
N° 28	1.408. »
N° 35	1.935. »
N° 36	1.971. »
N° 37	2.658. »
N° 45	
N° 46	
N° 47	
N° 55	
N° 60	
N° 80	1.047. »
N° 81	1.068. »
N° 85	
N° 86	

PANTOSCOPES

N° 90	2.334. »
N° 91	2.409. »
N° 92	3.009. »
N° 100	3.606. »
N° 101	
N° 102	
N° 110	
N° 115	

MONOREFLEX

N° 1012	1.671. »
N° 1013	1.803. »

MONO-DIASCOPE

N° 1015	2.805. »
N° 1016	2.805. »

PLAQUETTES STÉRÉOSCOPIQUES

PRIX NET

N° 196	4.005. »
N° 197	2.649. »
N° 195	1.428. »

BINOCLES STÉRÉOSCOPIQUES

N° 190	192. »
N° 192	291. »
N° 193	417. »
N° 194.. Les 10	81. »

STÉRÉOSCOPES PLIANTS

N° 205	384. »
N° 207	1.086. »
N° 501	
N° 601	
N° 504	312. »
N° 605	312. »
N° 505	345. »
N° 607	345. »
N° 508	327. »
N° 608	315. »
N° 516	531. »
N° 616	531. »
N° 516 bis	531. »
N° 616 bis	531. »

STÉRÉOSCOPES

FORMAT 6 × 13

N° 513	462. »
N° 520	999. »
St v. achro.	768. »
St bon. œil	309. »
N° 514	618. »
N° 515	798. »
N° 524	1.470. »
N° 525	1.656. »
St v. achro	768. »
St bon. œil	309 »
N° 534	2.301. »
N° 544	2.457. »
N° 535	2.733. »
N° 536	3.933. »
N° 545	3.078. »
N° 546	4.242. »
St bon. œil	309. »

The final years (1956–1993)

Over time, the focus of A. Mattey S.A. shifted increasingly away from stereoscopes towards the production of wooden goods, including luxury humidors for cigars and other smoking accessories. Small folding metal hand-held stereoscopes continued to be produced until the very end, but revenue from stereoscopy-related products accounted for only 2% of total turnover[39]. At the time of the company's centenary in 1972, approximately 100 people were employed there[40].

A report from a company meeting in 1993 indicates that Alice Mattey and her daughter, Colette Vanet, were still active within the firm at that time[41]. The company, however, closed later that same year. A sudden decline in demand for wooden products, in favour of plastic alternatives, was the reason for the company's dissolution[42].

The formal legal dissolution of A. Mattey S.A. was completed in 1999, bringing to an end the long history of a company that had played a significant role in the development of stereoscopy.



S. A. Mattey branded folding metal stereoscope for viewing aerial stereoviews.

STÉRÉOSCOPES

et Accessires

MONOCLES — PANTOSCOPES — MIROIRS

MAISON FONDÉE EN 1872

A. MAITEY

CONSTRUCTEUR BREVETÉ

208, Rue Saint-Maur, PARIS (X^e^)

Métro : COMBAT ou BELLEVILLE

UNIS-FRNCE 79 STÉRÉOSCOPE-PARIS 31

Téléph. : Nord 36.58

Adr. Tél. : Stéréoscop-Paris


Fig. 1


Fig. 14-40-65


Fig. 27-31-34-36-38-52


Fig. 43


Fig. 59-80


Fig. 81-84-88


Fig. 87


Fig. 96-98


Fig. 108

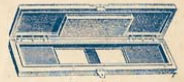


Fig. 120


Fig. 2


Fig. 15


Fig. 25-28-32-53


Fig. 49-74

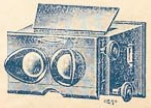


Fig. 61


Fig. 109


Fig. 122


Fig. 3 et 4


Fig. 50


Fig. 62


Fig. 82


Fig. 91


Fig. 99


Fig. 123


Fig. 5 et 7


Fig. 16


Fig. 29-33-35-37-39-60


Fig. 51


Fig. 63


Fig. 100


Fig. 124


Fig. 17


Fig. 41-66


Fig. 111


Fig. 126


Fig. 6


Fig. 18


Fig. 42-67


Fig. 102


Fig. 112

Fig. 127

Fig. 19

Fig. 43-68

Fig. 113

Fig. 8 et 9

Fig. 20

Fig. 44-69

Fig. 103

Fig. 114

Fig. 128

Fig. 10

Fig. 21

Fig. 45-70

Fig. 104

Fig. 115

Fig. 129

Fig. 11

Fig. 12

Fig. 22

Fig. 46-71

Fig. 106

Fig. 116-118

Fig. 13

Fig. 23

Fig. 47-73

Fig. 107

Fig. 117-119

Fig. 130

Fig. 55

Fig. 72

Fig. 83-85-89

Fig. 92

Fig. 56-77

Fig. 75

Fig. 57

Fig. 76

Fig. 58-79

Fig. 78

Fig. 86-90

Fig. 93-95-97

Le catalogue général est envoyé contre 3 frs en timbres poste, remboursables à la première commande.

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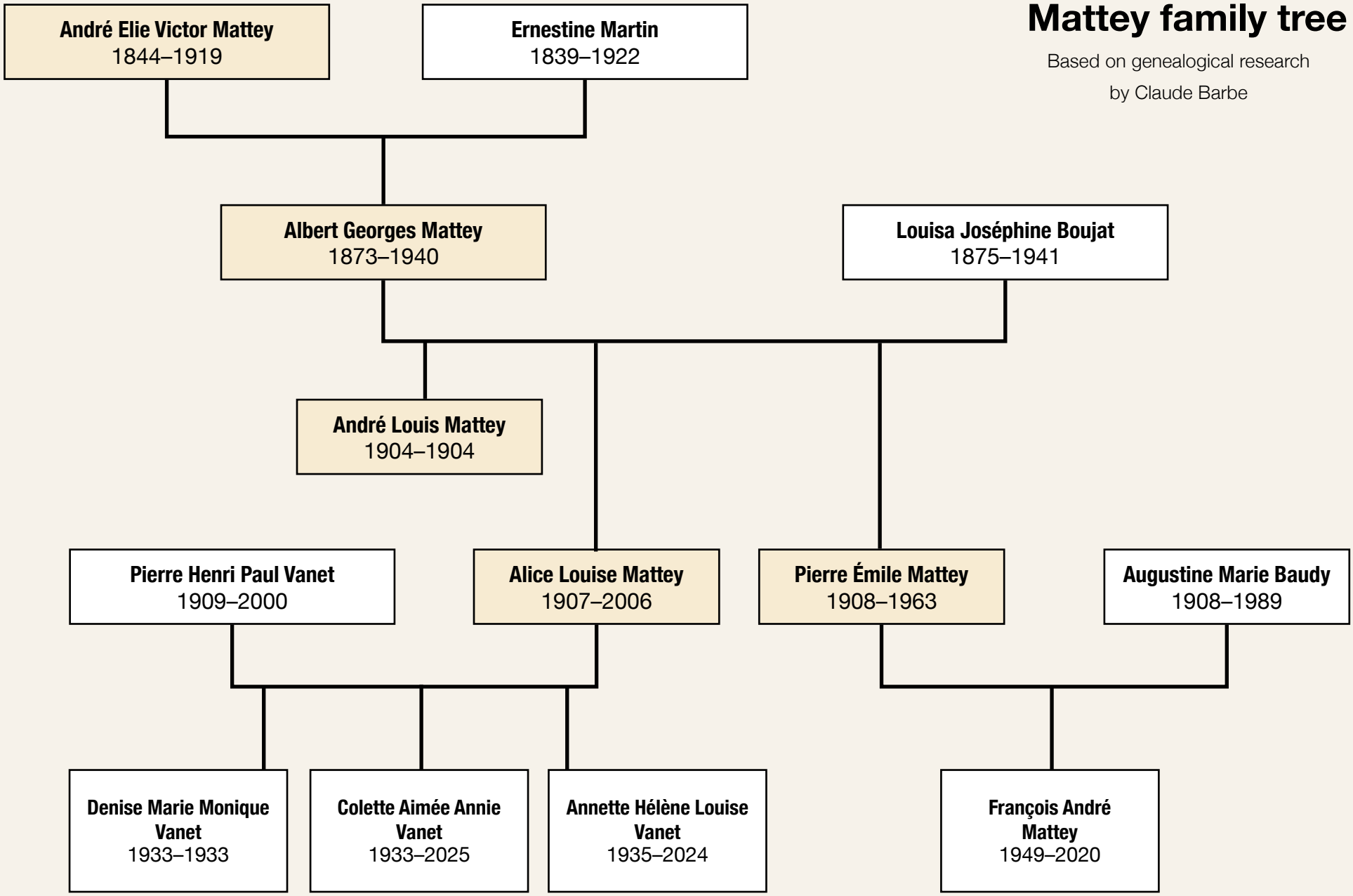
Mattey family tree

Based on genealogical research
by Claude Barbe



Mattey's multi-view stereoscopes

Name	Mechanism	Stereoview support	Format	Number of views	Lens focus	Ocular adjustment	Introduction
Stéréoscope à Chaine	Revolving	Paper and glass	Models for multiple formats	Models for 50, 100 or 200	Yes	No	1902
Stéréothèque	Tray-based	Glass	Models for multiple formats	25	Yes	Yes	1904
Le Nain	Tray-based	Glass	Models for 45 x 107 mm and 6 x 13 cm	25	Yes	No	c. 1904
Stéréoscope Monétaire Automatique	Revolving	Glass	Models for 45 x 107 mm and 6 x 13 cm	28	Yes	No	1911
Stéréoscope Monétaire	Revolving	Glass	Models for 45 x 107 mm and 6 x 13 cm	28	Yes	No	1922
Métascope	Tray-based	Glass	Models for 45 x 107 mm, 6 x 13 cm and 7 x 13 cm	Models for 25 or 50	Yes	Yes	1926
Educa	Specialty	Glass	13 x 18 cm	One plate with 12 stereoviews	Yes	No	1926
Polnor	Tray-based	Glass	6 x 13 cm	20	Yes	Yes	1929
Simplex	Tray-based	Glass	6 x 13 cm	25	Yes	No	1930

Notable patents 1873–1913

Number	Title	Filing	Publication	Applicants	Application
99450	*Instrument dit stéréoscope-monocle*	14-05-1873		Jean Baptiste Fouquet	Graphoscope with closed box
FR332992	*Jumelle-lorgnette d'approche pour l'examen de vues stéréoscopiques de grandes dimensions*	12-06-1903	12-11-1903	Mattey père et fils Albert Papigny	Stéréotélescope
FR337795	*Stéréoscope de poche*	16-12-1903	25-04-1904	Mattey père et fils	Metal pocket stereoscope
FR340931	*Passe-vues stéréoscopiques*	03-03-1904	23-07-1904	Mattey père et fils	Stéréothèque
FR377821	*Procédé de stéréoscopie et dispositifs d'application de ce procédé*	15-05-1907	16-09-1907	Georges Balmitgere	Benescope
FR448112	*Appareil automatique pour l'examen des vues stéréoscopiques ou panoramiques*	17-11-1911	23-01-1913	Armand Couaillet Albert Mattey	Stéréoscope Monétaire Automatique

Notable patents 1913–1930

Number	Title	Filing	Publication	Applicants	Application
FR453451	*Stéréoscope classeur magnétique*	22-01-1913	09-06-1913	Modeste Noel	Polnor
FR553784	*Stéréoscope à fonctionnement monétaire*	08-07-1922	30-05-1923	Albert Mattey	Stéréoscope Monétaire
FR610736	*Perfectionnements aux stéréoscopes*	08-02-1926	11-09-1926	Albert Mattey	Métascope
FR617514	*Procédé pour le tirage de vues stéréoscopiques et appareil pour regarder ou projeter ces vues*	14-06-1926	21-02-1927	Albert Mattey Louis-Jean Lavelle	Educa
FR635588	*Stéreoscope perfectionné*	07-06-1927	19-03-1928	Albert Mattey	Stéréoscope Standard
FR690765	*Perfectionnements apportés au dispositif d'avancement des magasins à plaques pour stéréoscope*	27-02-1930	25-09-1930	Albert Mattey	Simplex

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Revisions

1.1	05-06-2026	Trademark chapter revised, invoice added
1.0.1	08-01-2026	Genealogy updates and minor corrections
1.0	27-12-2025	First edition

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Website: stereoscopyhistory.net